cinematheque

FALL 1986 SEASON

Louise Brooks in G.W. Pabst's DIARY OF A LOST GIRL

FEATURING:

Ascension of the Demonoids
by George Kuchar

The Dream Screen
by Stephanie Beroes

Fugitive In Paris
by Joe Gibbons

And new work by:

Craig Baldwin
Ellen Gaine
Nina Fonoroff
Janis Crystal Lipzin
Chuck Hudina
and other Bay Area filmmakers

Films from Japan, New Zealand and the Soviet Union.

A Halloween Marathon and more . . .

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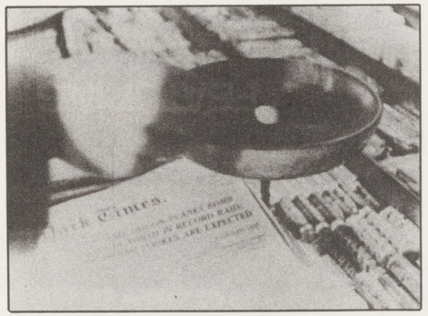
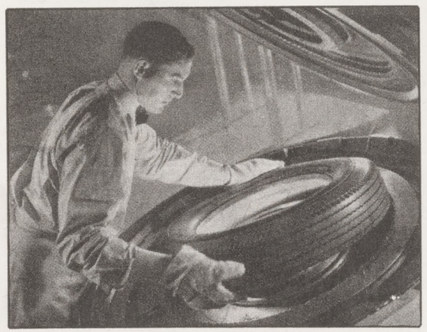
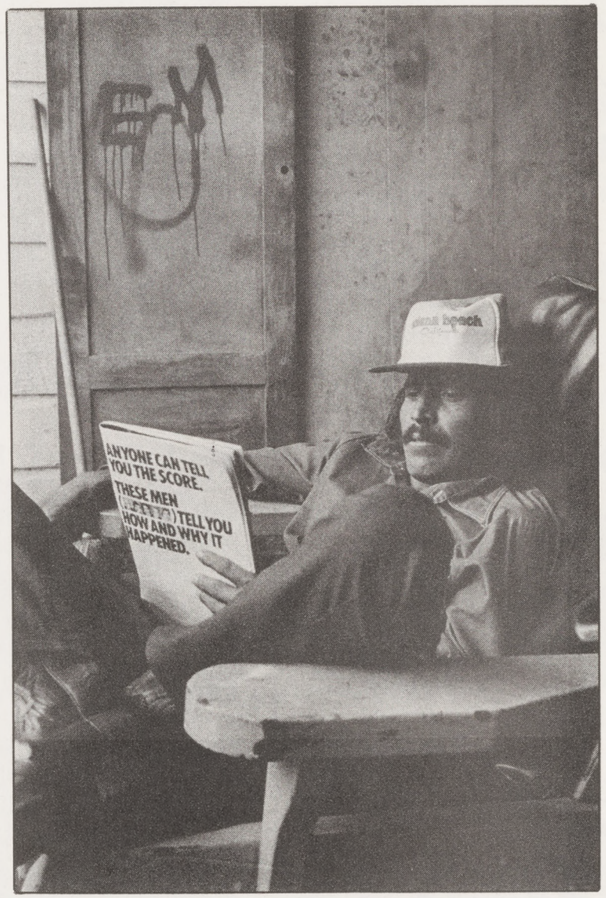
DAUGHTER OF HORROR
(DEMENTIA) — by John Parker



CITY EDITION — by Alan Berliner



PICTURE BOOKS FOR ADULTS — by Lewis Klahr



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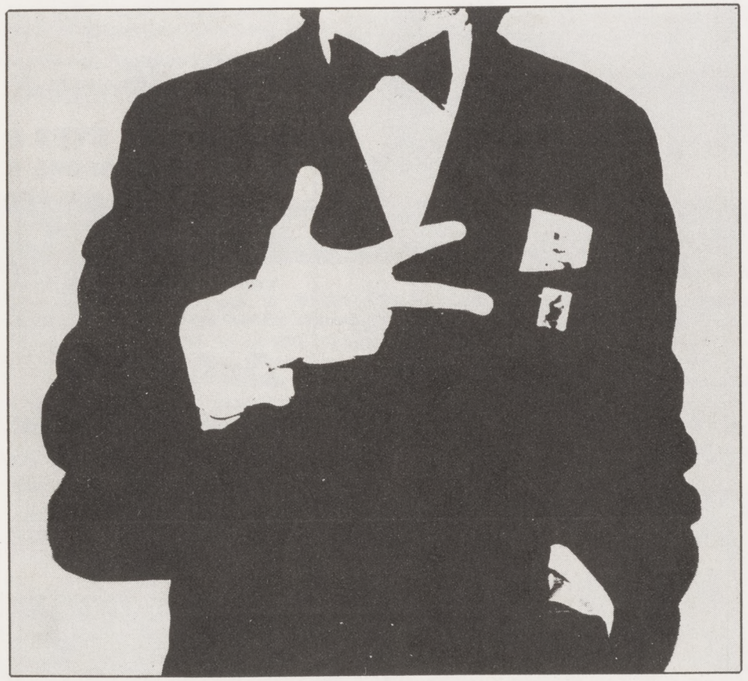
LYRIC AUGER — by Konrad Steiner



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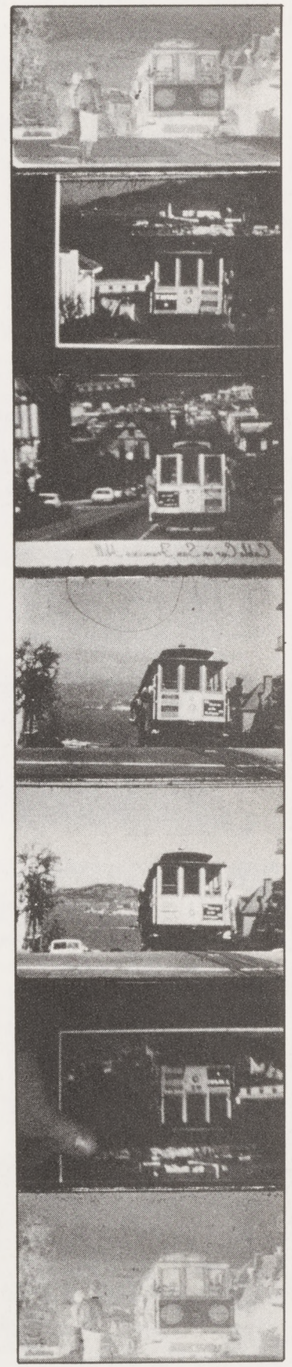

CABLE CAR MELODY
by Charles Wright

cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
(415) 558-8129

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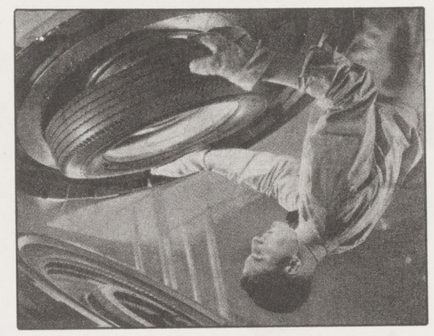

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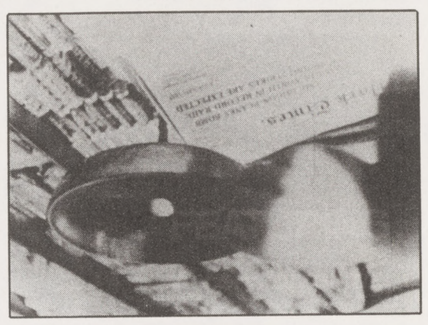

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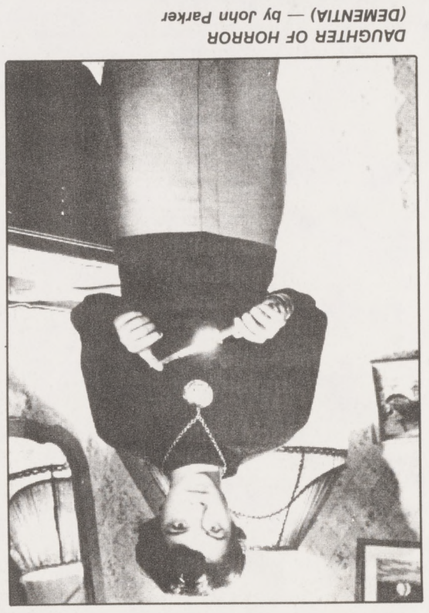

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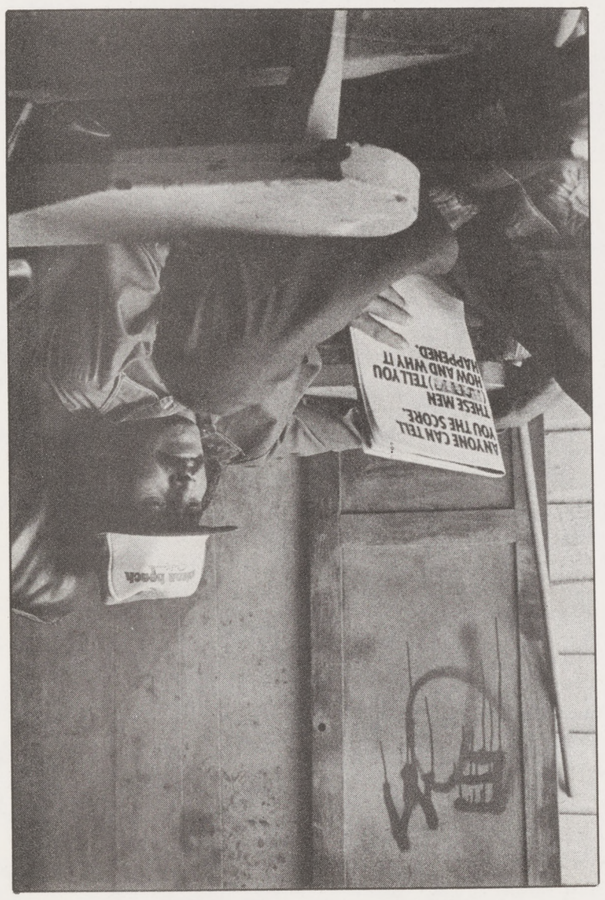

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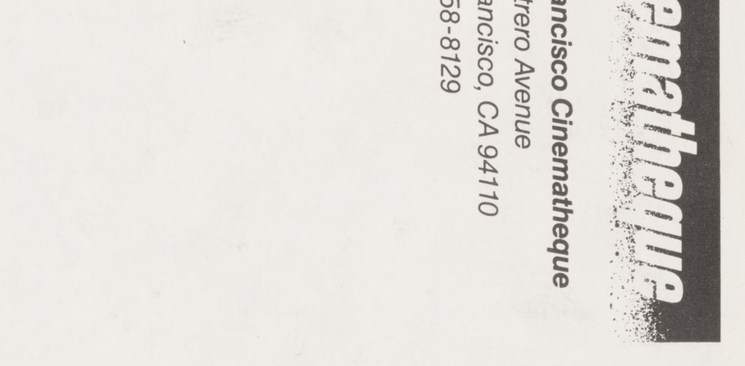

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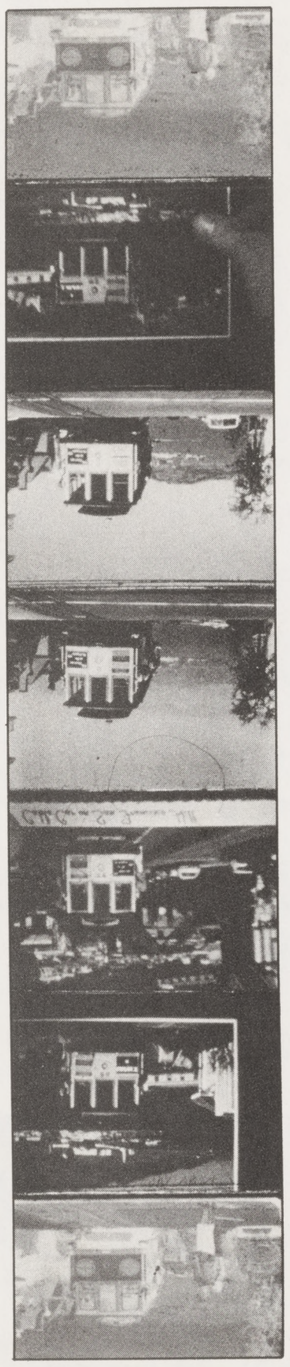

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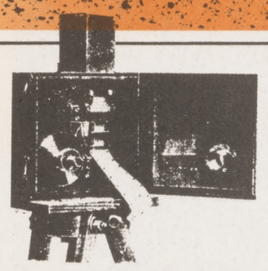


Cinematograph, *Volume 2*

Volume 2 of Cinematograph, the Cinematheque's annual journal of film review, criticism, ideas and images will be released November 1, and will contain a special 40-page interview section featuring 17 filmmakers from San Francisco and New York. Also included will be articles on Roger Jacoby, Trinh T. Minh-ha, Peter Greenaway, Steve Fagin and articles by Keith Sanborn and Tony Conrad. To order, send $7.50 for individuals, $13.00 (U.S.) for institutions and foreign, to Cinemagtograph, 480 Potrero Avenue, San Francisco, 94110. There are still a limited number of Volume 1 available for $5.00/$8.00.

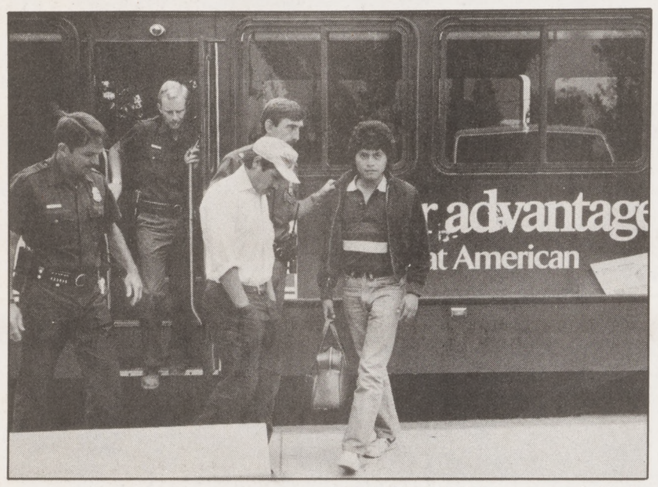
HAS THE FILM STARTED YET? — Tuesday, Oct. 14

Rare Film/Performance of a Lettrist Masterwork

La film est deja commence? (Has the film started yet?) *by Maurice Lemaitre, 1951, 75 min.*

A casualty of the great New York-Paris Art Wars (1945-75), this film can justly be called an unknown masterpiece. Lemaitre, one of the prime movers of Lettrism, mounted this performance/found footage project aiming at nothing less than the total destruction of cinema culture. In the past 35 years, his film has been screened only twice in the U.S. This special screening/performance is the result of a collaborative effort between the S.F. Cinematheque, the Pacific Film Archive, and filmmaker Keith Sanborn. Special location and time: Pacific Film Archive, 2625 Durant Avenue, Berkeley; 7:30 P.M.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.



THE MEXICAN TAPES — by Louis Hock

Sept. 18 — Thursday

EXPROPRIATED IMAGES: RECENT FOUND FILMS

Fascination with found or appropriated material continues to be one of the prime interests among independent/experimental filmmakers, and the Fall Cinematheque calendar includes films by several who have worked extensively within this mode. Tonight's program offers a sampler of approaches to the reworking of pre-existing imagery, and several are by local filmmakers. All are laced with social and political motifs which a critical distance from the past affords.

Films: ***Right Eye/Left Eye*** by Janis Crystal Lipzin, ***Covert Action*** by Abigail Child, ***Man With A Movie Camera (blonde: he appears to be young)*** by Keith Sanborn, ***Perfect Film*** by Ken Jacobs, ***RocketKitKongoKit*** by Craig Baldwin, ***Black Sun Series*** (tryptich for three projectors) by Chuck Hudina.

Sept. 21 — Sunday

THE MEXICAN TAPES: A CHRONICLE OF LIFE OUTSIDE THE LAW

Film/video maker Louis Hock will be present.

Special Location: Video Free America, 442 Shotwell Street

Louis Hock has made a remarkable series of videotapes which document in unflinching terms the constant harrassment inflicted on members of the Mexican-worker community who form the sea of 'illegal-aliens' repeatedly under govenment and media attack. Although most Mexicans residing illegally in the U.S. are permanent urban dwellers (paying taxes, sending children to school, owning a car), their image remains that of 'outlaw,' and their value to the American economy largely unappreciated. Hock lived among a colony of these aliens for two and a half years in San Diego, chronicling intense raids by U.S. Immigration authorities, and providing an accurate representation of the underground life style of this undocumented Mexican population.

Sept. 25 — Thursday

THE FALL OF THE ROMANOV DYNASTY

Written and edited by Esther Shub, 1927 U.S.S.R., 101 min.

Shub's film was sponsored for the tenth anniversary of the October Revolution, and remains a premier example of the compilation film. Shub located newsreels of the pre-revolutionary period and, after a successful struggle to obtain production approval, uncovered home movies of Czar Nicholas II taken by the court cinematographer. By her positioning of regal celebrations, boating parties, croquet and tennis games adjacent to contemporary strikes, breadlines, arrests, munitions factories and war, Shub reaffirmed Kuleshov's principle of imbuing each shot with new meaning by dialectical montage.

Sept. 28 — Sunday

SMALL GAUGE SIGHTS: NEW SUPER-8 FILMS

Special Location: Eye Gallery, 758 Valencia Street

Tonight's program features work made by filmmakers working almost exclusively in the super-8 format. In each case super-8 is used by the filmmaker as a focal point for representing direct, sensual ways of seeing.

Ellen Gaine: ***Untitled*** and ***Fragment***, which meditates exquisitely on different levels, reflections, and shapes in and around a body of water. Willie Varela: ***Juntos En La Vida, Unidos En La Muerte***, shot in Mexico, "an attempt to come to some kind of understanding as to the ways in which death's shadow moves in this sad and beautiful country," and ***Passing Through***; Peter Herwitz: ***Reveries***, delicately balancing intimate cocoon-like spaces of home with glimpses of the outside world. Chika Ogura: ***Seasonal Film.***

Oct. 2 — Thursday

VIEWING LOUISE BROOKS
Films by Stephanie Beroes & G.W. Pabst

Filmmaker Stephanie Beroes will be present.

The screen's incomparable ***femme fatale*** is the subject of tonight's program:

The Dream Screen (1986) by Stephanie Beroes — Three layers of story are interwoven (scenes of a modern Lulu, sections of ***Pandora's Box***, and an interview with a young Brooks look-alike) to explore several larger questions: "what is the problematic of Lulu, what is the myth of Pandora, the myth of the femme fatale, the image of woman in relation to men, in relation to her self?" (S.B.)

Diary Of A Lost Girl (1929) by G.W. Pabst, 100min. This second Brooks-Pabst collaboration (following ***Pandora's Box***) remained unreleased in the U.S. for over fifty years, and concerns the corruption of a young girl who is condemned by society for her sexuality.

REVERIES — by Peter Herwitz

Oct. 3 — Friday

OPEN SCREENING

Special Location: Eye Gallery, 758 Valencia Street

The Cinematheque continues its tradition of regular open screenings, in which all filmmakers are invited to bring recently completed work — super-8 or 16mm, silent or sound. Films are shown on a first come - first shown basis. Admission is free. (Note above new location).

Oct. 5 — Sunday

LEWIS KLAHR/KEITH SANBORN

Both filmmakers will be present.

Special Location: Eye Gallery, 758 Valencia Street

Two filmmakers who work with found-footage will be making their first Bay Area presentations this evening.

Lewis Klahr has been making super-8 films for 9½ years, and his ***Picture Book*** series was recently selected by the Parabola group as a film of special merit. ***Picture Books for Adults*** (1983-85), super-8mm — "A look back over images of childhood and adolescence aiming not at nostalgia, but rather at a recovery of the pain and terror of the bewildering process of maturity, its confusions and illusions." — Tom Gunning

Keith Sanborn is a filmmaker, performance-artist and writer from New York, who is currently a Visiting Artist at the Art Institute. He will be performing ***Fascination*** and presenting films from the KAPITAL! cycle, including ***"Something is seen but one doesn't know what."***, ***Kapital*** (in anaglyph 3-D), and ***Imitation Of Life.***

Oct. 9 — Thursday

KING BLANK BY MICHAEL OBLOWITZ

King Blank (1982), 88 min., produced by David Goldberg and Michael Oblowitz, directed and photographed by Oblowitz, with music by Anton Fig, starring Ron Vawter and Rosemary Hochschild. This relentlessly aggressive film charts the terminal decline of a savagely destructive relationship. The bleak landscape of bars, highways and motel rooms is appropriately rendered in superb black and white, and equal care has been paid to the dense weave of the soundtrack.

"The film is an obscene, extended, enraged scream that neither waxes nor wanes in intensity because it has reached crisis point long before we come into the picture." —Amy Taubin, ***Village Voice.***

Oct. 12 — Sunday

THE INVISIBLE CINEMA: HOME MADE MOVIES
New Super-8 films from New Zealand

Special Location: Eye Gallery, 758 Valencia Street

Filmmaker Martin Rumsby travelled throughout small towns and rural areas in New Zealand to search out super-8 work by self-taught individuals struggling to make their own films despite severe technical limitations and a lack of official support. We are happy to have Mr. Rumsby with us to present a program of this work, which has recently been expanded to include American and Canadian films he has encountered in recent months. Films include: ***Scalpel*** and ***Ultimate*** by Derek Cowie, ***Napkins*** by Joanna Paul, ***Passage — Time Out of Mind*** by Vivienne Smith and Neil Pardington, ***Aureola*** by Gillian Roberts, ***Vistas*** by Rumsby (all from New Zealand), and work by John Porter, Ian Cochrane (from Toronto) and Michael Rudelich (from Chicago).

BIG STORY — by Nina Fonoroff

Oct. 16 — Thursday

INNOCENT EYES & LENSES — 1986
Recent Japanese Experimental Film

Filmmaker Tatsu Aoki will be present.

Filmmaker Tatsu Aoki will present a selection of films from the 3rd "Jikken Eiga" Annual Japanese Experimental Film Show, a tour which by now includes showings in Chicago, New York, Los Angeles and Berkeley. Past programs have marked the first ongoing meeting of East and West in recent experimental film history. The majority of films were finished in 1985, and have not been seen outside of Japan. Films include ***Sway*** by Toshio Matsumoto, ***Picture of the Sky*** by Nobuhiro Kawanaka, ***Search*** by Takashi Nakajima, ***Grim*** by Takashi Ito and others.

Oct. 19 — Sunday

KONRAD STEINER/NINA FONOROFF

Both filmmakers will be present.

Special Location: Eye Gallery, 758 Valencia Street

Presentations by two San Francisco-based filmmakers who are concerned with refining an inner consciousness and private dialogue with their material.

Konrad Steiner: ***Lyric Auger*** (1985) — "The longer one looks, the more imagination gets involved in sight. So intent on an image overlong, one might lose sight of the object altogether. The organizing principle of the film is the fear of looking to long (Orpheus)."; and ***Limn*** (1986) — "The conceit is in the series title that I could give a poet something to think about in using images to call up words."

Nina Fonoroff: ***The Region of Recovery*** (1986) — "A place where objects don't adhere to their "proper" locations or dimensions; blocking their own passage, occluding themselves, generating their own shadows and echoes."; ***Empathy*** (1980) — "Referring to the need to speak about something that can only be spoken around; common experience known privately."; and ***Big Story*** (1984).

Oct. 23 — Thursday

CHARLES WRIGHT/ALAN BERLINER

Both filmmakers will be present.

Tonight's program offers new work by two filmmakers living in New York, each of whom has mastered highly individual approaches to image/sound montage.

Charles Wright grew up in the Bay Area and helped program the Cinematheque in 1976 and 1977. Of ***Cable Car Melody*** (1986) he writes: "You will look down Hyde Street and see San Francisco Bay in the background. In the foreground a cable car will move across the surface of the screen, while almost everything else will change, from shot to shot, to create a melody." He will also show ***Sorted Details*** (1980) and ***Surprised*** (1973).

Alan Berliner uses his life-long interest in collecting as the springboard for his films: "The films are composed from a random and ever expanding pool of elements, cultural artifacts and residues, odds and ends accumulated over time, transformed into works attempting to bridge a wide range of poetic horizons: the actual with the possible, pre-history with science-fiction, magic with science fact, the medium with the message." He will show: ***Everywhere at Once*** (1985), ***Natural History*** (1983), and ***City Edition*** (1980).

Photo by David Hallinger

George Kuchar filming ASCENSION OF THE DEMONOIDS

Oct. 26 — Sunday

FUGITIVE IN PARIS & OTHERS BY JOE GIBBONS

Filmmaker will be present.

Special Location: Eye Gallery, 758 Valencia Street

Joe Gibbons returns to the Bay Area to present a new super-8 feature ***Fugitive In Paris*** (1986), ***Living In The World***, Part 5 (Conclusion), and other work. "***Fugitive*** . . . begins as a conclusion of ***Living*** . . ., but turns suddenly into a fantasy drama of love, crime and desperation in Paris, Normandy and London. Having fled to Paris to escape prosecution, I attempt to disguise myself by changing my personality rather than my appearance. I find my new identity in a fusion with another person, a Parisian model named Coco. Together we rob banks, hide out and laugh at the world. Finally the police catch up with us, and I am forced to return to my old separate self." Also starring Corrine Mallet and Tony Oursler.

Oct. 30 — Thursday

ASCENSION OF THE DEMONOIDS BY GEORGE KUCHAR

Special Location: Pagoda Palace Theater, 1741 Powell Street

The Cinematheque and the Pagoda Palace are proud to present George Kuchar's new epic feature, ***Ascension of the Demonoids***, a lavish science-fiction romance which culminates his cycle of films dealing with U.F.O.s and the unseen forces of the supernatural (the earlier ***X People*** will be shown at the Cinematheque on Sunday, November 2). Also on the program will be a selection of G. Kuchar favorites, including ***Hold Me While I'm Naked***, ***A Reason To Live***, ***Wild Night In El Reno***, and ***The Mongreloid.***

Oct. 31 — Friday

DAUGHTER OF HORROR & OTHERS: A MARATHON OF MADNESS

Special time & price: 7:00 P.M.; $5.00 ONLY (S.F.A.I. students $3.00).

An extravanganza of three underground classics of murder and madness, with an added highlight of ***Chuck Z*** performing "Incubus."

Daughter Of Horror (***Dementia***) (1953) by John Parker — A legendary yet little-seen tale of a woman's nightmare of paranoia, mutilation and death. Comparable in its expressionistic intensity and hallucinatory imagery with the best of Bunuel; ***Homocidal*** (1961) by William Castle — A Grand Guignol shocker, about a hypnotically strange young man and a fiendish blonde who lives with an elderly paralytic; ***IN 3-D: The Maze*** (1953) by William Cameron Menzies — A young scientist studying teratology (serious malformations in humans) is plagued by a family curse in his Scottish castle.

Nov. 2 — Sunday

A TRIBUTE TO GEORGE KUCHAR: FILMS & VIDEOTAPES

Video at 7:00 & 9:30 P.M.; Films at 8:00 P.M.

After nearly three decades of inspired creative activity George Kuchar appears to be gaining a momentum and versatility unprecedented even for himself. As master of the home-grown melodrama, George Kuchar was one of the first American independent filmmakers to pierce the Hollywood veneer and present us with images of ourselves which were at once hilariously familiar yet disturbing. His uncanny ability to transform the mundane into the exotic, of working within unheard-of budgetary limitations while making every detail of his props and sets shimmer with magic has been copied by many but rarely if ever equaled. Tonight the Cinematheque pays tribute to George Kuchar in mid-career, with a program which includes viewings of one ***Video Portrait Album*** (60 min., shot and edited in 8mm video) shown at 7:00 and repeated at 9:30 P.M. Films include ***Eclipse Of The Sun Virgin*** (1967), ***Pagan Rhapsody*** (1970), and ***X People*** (1984).

Admission: $3.50 general/$2.00 students with I.D., seniors & disabled. Discount pass $12/5 admissions. To receive future calendars by mail, contact the Cinematheque office at 558-8129 or 480 Potrero Avenue, S.F., CA 94110. Steve Anker, Program Director; David Gerstein, Administrative Director; Craig Baldwin, Chika Ogura and Peter Herwitz, Exhibition Assistants; Mark McElhatten, Visiting Curator.

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, the California Tamarack Foundation, George Gund III, William and Dorothy Wiley, Surf Theatres, Inc. and the generous contributions of the friends of the Cinematheque.